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sivo (18, 14), *lealtad* (18, 15), *deseo* as subs. and *instintivo* (18, 16), *empírico*, *profundo* and *desdén* (18, 17), *cualquiera*, pron. as 'whatever' (18, 18), *ironía*, *burla* and *sarcasmo* (18, 19), *ostentar* (19, 6), *se* as 'one another' (22, 1), *rigidez* (38, 17), *sin número* (4, 22), *requerir* (1, 21), *tener á bien*, as 'to see fit to' (1, 16), *para que*, conj., 'in order that' (2, 22; 51, 13), *tener por*, 'to consider as' (4, 22), *según*, conj., 'according as' (20, 21; 72, 28), *pués que*, conj., 'since' (55, 14; 91, 24), *cuarto*, as 'room' (72, 16), *exclamar para su capote*, 'to exclaim to oneself' (91, 27), *con tal de*, 'provided that' (49, 3), *que*, conj., 'until' (50, 13).

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GERMAN LITERATURE.

TRISTAN UND ISOLDE *in den Dichtungen des Mittelalters und der neuen Zeit*, von WOLFGANG GOLTHER. Leipzig, S. Hirzel, 1907. 8vo., 465 pp.

Karl Immermann wrote (March 13, 1831) to his brother Ferdinand, concerning *Tristan und Isolde*: "Jammerschade dass so prächtige Sachen unter den Gelehrten vermodern! Man muss sie dem Volke schenken." Golther's work, steeped in thoroughness and seasoned with appreciative enthusiasm, confirms Immermann's compliment to the material, shows what scholars have not been responsible for its neglect, what poets have attempted its revivification and how one can best present it to the people.

The introduction reviews previous *Tristanforschung*, beginning with Walter Scott's edition (1804) of the English poem *Sir Tristrem*, which Scott wrongly ascribed to Thomas of Ercéldoune. Scott's work is nevertheless valuable, since it contains the first comparative treatise on *Tristan* literature. Throughout the entire work Golther is charitable toward the confident, though erring beginner, he drastically scathes the man who doesn't improve upon his prototype and utterly condemns him who is inferior to his predecessor. Due praise is given to Von der Hagen and Bü-

sching's edition (1809) of *Das Buch der Liebe* which contained the 1587 edition of the German *Prosaroman* and which called forth from J. Grimm (1812) a criticism replete with thoroughness and literary insight. The rest of the introduction is devoted to Von der Hagen's edition (1823) of Gottfried von Strassburg, Francisque Michel's valuable initiatory work (1835-39) on the French texts, especially those of Thomas and Berol, A. Bossert's monograph (1865), showing Gottfried's indebtedness to Thomas, Lichtenstein's first edition (1877) of Eilhart von Oberg, Gisli Brynjulfsson's work (1851) pointing out the importance of the *Tristramsaga* as an aid to the appreciation of Thomas, Golther's own monograph (1888) in which the Celtic and French elements are differentiated, Wilhelm Hertz's splendid editions (1894 and 1901) of Gottfried, Löseth's "sehr fleissige kritische Inhaltsangabe" (1890) of the French *Prosaroman*, and various other less significant monographs. Golther criticises Reinhold Bechstein's (1876) *Tristan und Isolde in deutschen Dichtungen der Neuzeit* as a work in which the bad is praised, the good is not recognized and the presence of the really great is not even faintly suspected. Golther's book proper is divided into nine "parts," the first of which deals with "Das Gefüge der Fabel." The Saga of *Tristan and Isolde* is based upon "Märchen, Novellen" and "Romanmotive," together with some historical elements and rests upon three main pillars: Morholt, the golden haired virgin and the antique motif of Paris and Oenone. The historical features are to be found in the *Morhaltabenteuer*, the romance in the other two constituent parts. An etymological study of the names of the six principal characters gives some idea as to the elements contributed by different nations.

In part two Golther reconstructs the *Ur-Tristan* by comparing the four independent versions—Eilhart, Berol, Thomas and the French *Prosaroman*, a task likewise accomplished by Josef Bédier, from whom Golther differs in a few significant particulars. Golther concludes: This *Ur-Tristan* was written by a French poet of marked genius and broad scholarship, between the years 1140 and 1150, contained 6-7000 verses, was almost surely not written by Kristian

von Troyes, possibly by Robert von Reims, called La Chièvre. Because of the interest that always attaches to an ingeniously constructed hypothesis, part two is the most readable chapter in the entire book.

Part three treats Eilhart, Berol, and the French *Prosaroman*. Eilhart von Oberg, a Low Saxon of the neighborhood of Hildesheim, wrote about 1190, in Middle German, a *Tristant*, in which he followed his French model slavishly and was in turn imitated by the continuators of Gottfried, Ulrich von Türheim (1240) and Heinrich von Freiberg (1290). Berol's *Tristan*, 4487 verses of which are still extant, was written toward the end of the twelfth century, the French *Prosaroman* between 1215 and 1230. Golther discusses these in detail and also briefly reviews a number of thirteenth and fourteenth century Spanish and Italian *Tristans*. Of interest is the specimen of Geibel's translation of the fourteenth century Spanish *Don Tristan*.

Part four is devoted to Thomas and his imitators. Thomas himself was broadly read in different literatures and treated his subject at great length and with many fine literary touches as well as peculiarities, learned etymologies and puns. Concerning Thomas' personality, little is known. He was an Anglo-Norman and wrote in England about 1160. That he belonged to the clergy can not be proved. About forty years elapsed between Thomas' *Tristan* and that of Gottfried von Strassburg. The two facts known with certainty concerning Gottfried are that he wrote his *Tristan* between Wolfram's *Parzival* and *Willehalm* hence about 1210, and died before it was completed. Gottfried knew French better than any other M. H. G. poet, and was otherwise well trained. Although Gottfried's indebtedness to Thomas is considerable, he went further and finished what Thomas began. Gottfried gave the saga at once courtly and classical form and is therefore superior to Thomas. Other treatments of Thomas' poems are the 175 verses of a Low Franconian poem, the Norwegian translation of Thomas by a learned monk at the instigation of King Hákon Hákonarson (1217-63), some free Icelandic renderings, Danish *Tristan* songs and the English poem in 304 strophes of 11 lines each.

Part five discusses *Nachklänge* of *Tristan* in epic and lyric forms, especially in the poems of

Kristian von Troyes. Part six reviews the *Tristanlais* and *Tristannovellen*: The *Folie*, Marie de France's *Gaisblatlai*, *Donnei des Amants*,—an Anglo-Norman poem of the twelfth century, Dirk Potter's (1411-12) *Minnenloep*, "Tristan Spielmann" and "Tristan Mönch." Part seven discusses the German *Prosaroman* and Hans Sachs's impossible *Tragedia mit 23 personen, von der strengen lieb herr Tristant mit der schönen Königin Isolden und hat 7 actus*.

The 162 pages of part eight are replete with scholarly criticism of the "Tristandichtungen der Neuzeit." Wieland brooded over a *Tristan* epic for about 30 years, wrote however, nothing. A. W. Schlegel finished in 1800 the first canto of *Tristan* in 91 strophes. He followed Gottfried closely. F. Rückert began a *Tristan* epic, taking up the story where Schlegel left off. The first canto of 32 strophes gave promise of a masterpiece. Immermann planned as early as 1832 his *Tristan*, left it until 1838, took it up again and worked on it until his death in 1840. Tieck thought of finishing it, but found it impossible. Wilhelm Wackernagel published in 1828 a *Tristan* epic, "ein Musterbeispiel schwungloser, gelehrter Poesie." K. P. Conz wrote (1821) *Tristans Tod*. His work based on Heinrich von Freiberg, has some merit. *Tristans Tod*, by F. W. Weber, first published in 1896, is of no value. Section two reviews the Gottfried revivals: Oswald Marbach, Wagner's brother-in-law, made (1839) the first attempt at a faithful rendering of Gottfried in modern German. The first complete version of Gottfried in modern German was the splendid rendering of Hermann Kurz (1844). To Gottfried's 19552 verses, Kurz added 3700. A. A. L. Follen treated (1857) the history of *Tristan's* ancestry in a way that makes the poem worthy of more notice than it has received. Karl Simrock's insipid unappreciative translation appeared 1855, W. Hertz's masterly translation 1877, Karl Pannier's Reclam translation 1901. Section three discusses ten *Tristan* dramas: Platen's promising but unfinished work (1825-27), the wretched production of Friedrich Roeder (1854), Josef Weilen's weak effort (1858) based on Immermann and dedicated to Grillparzer, Ludwig Schneegans' inane parody on Wagner (1865), Albert Gehrke's unpoetic drama (1869), Carl Robert's worthless piece of dramatic theft from

Wagner and Schiller (1866), Michael Rützel's unsuccessful *Isolde* (1893), A. Bessel's faint effort (1895) characterized as "Wagner verbessert," Ernst Eberhard's (1898) worst of all possible productions, and Albert Geiger's *Tristan* (1906), undoubtedly the most important and praiseworthy German *Tristan* drama of modern times. Golther suggests that Matthew Arnold's (1852) excellent *Tristan and Iseult* may possibly have influenced Wagner who was in London in 1855. From a number of other English *Tristans* one reads with keenest interest Golther's review of Swinburne's (1882) *Tristan of Lyonesse*, in which Swinburne is unreservedly praised. Golther has little to say in favor of the French *Tristans* by Armand Silvestre (1897), Georges Chesley (1904), Eddy Marix (1905). Under the heading "Tristanbilder" Golther mentions those of John C. Sargent (1884) as failures, praises however those of Hendrich, Strassen, Engels and Braune. In order to leave nothing unsaid he mentions the marble statuettes of Tristan and Isolde by Zumbusch.

Part nine is an unalloyed glorification of Richard Wagner. The construction of Wagner's *Tristan* has been fully cleared up by the publication (1904) of his letters to Mathilde Wesendonk. Wagner learned Gottfried from the version of Hermann Kurz. The interesting question is raised as to whether Wagner was influenced by Novalis' *Hymnus an die Nacht*.

The work on the whole betrays at all times thorough, conscientious, conservative scholarship. The author states that he wishes some time to do for *Parzival and the Gral* what he has here done for *Tristan*. *Quod felix faustumque sit!*

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GERMAN LITERATURE IN AMERICA.

Parke Godwin and the Translation of Zschokke's Tales. By JOHN PRESTON HOSKINS. Publications of the Modern Language Association of America. Vol. xx, No. 2, for June, 1905. Pp. 205-304.

An excellent study in a field that is attracting considerable attention at the present time, and

presented in a clear, readable fashion. The preliminary sketch of the introduction of German literature in America is brief, but the conclusions drawn are undoubtedly correct. And the writer has happily avoided an error that is frequently made in studies of this character, that of grossly exaggerating the importance and influence of the subject of his researches.

From material gathered in a study of the American periodical literature,¹ I would offer a few suggestions and a brief appendix to Mr. Hoskins' bibliography of translations from Zschokke.

The influence of Professor Blättermann in the South is scarcely a matter of question. An examination of the *Virginia Literary Museum*, a scholarly and belletrical journal published by the University of Virginia during his professorship, shows how great was the activity he displayed and inspired in the department of German literature, and the frequency with which this journal is cited by the other magazines, particularly in the South, is sufficient evidence of the scope of this influence. But the work of Francis Lieber in South Carolina from 1835 to 1857 should also be taken into account in considering the question of German influence in the South. Also that of Mrs. Ellet, Mary Elizabeth Lee and Professor C. J. Hadermann, who did much translating for the magazines.

Mr. Hoskins inadvertently observes that the *Democratic Review* (Washington, D. C.) began publishing short poems from the German as early as 1835, whereas, in fact, the first number of that periodical was not issued until October, 1837. And Mrs. Ellet's free rendition of Tieck's "*Klausenburg*" appeared in the same journal for 1844, not 1845, as stated.

To the "Articles on Zschokke," listed by Mr. Hoskins from the magazines, should be added a biographical sketch in the form of a review of the autobiography "*Selbstschau*," republished from the *London Critic* in *Littell's Living Age* (Boston), VIII, 482, 1845.

¹ *German Literature in American Magazines prior to 1846.* *Bulletin of the University of Wisconsin*, 1907. The writer hopes that especially the reference lists of this study may prove useful to those engaged in investigations similar in character to that of Mr. Hoskins.